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APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in
art or literary property but deals with
the dealer and to the advantage of both
owner and dealer. Our Bureau of "Ex-
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some most important appraisals.

ART AND BOOK SALE CATALOGS—The American Art News, in
connection with its Bureau of Expertising
and Valuation, can furnish catalogs
of all important art and book sales,
with names of buyers and prices, at
small charge for time and labor of
writing up and cost of catalog when
such are de luxe and illustrated.

SPECIAL ANNOUNCEMENT

The American Art News will be
published this year—departing from
precedent—through June, and will ap-
pear on Saturdays, June 5, 12, 19 and
26. This will give its readers and pa-
trons two issues, to replace those of
Oct. 11 and 18, 1919, missed through
the printers' strike, the customary mid-
June issue, and an extra issue June 26.

FRIEDLANDER-BROWN

Arthur R. Friedlander, of 200 W. Fifty-
eighth St., and Mrs. Edna Kellogg Brown
were married Wed., last. Mrs. Brown is a
soprano, known as Edna Kellogg, a widow,
and is 25 years old. She has been with the
Metropolitan Opera Company. Mr. Fried-
lander is 47.

COFFIN-STARR

Miss Frances Starr, the actress, was mar-
ried last week to William Haskell Coffin,
illustrator, at the Church of the Heavenly
Rest. Among those at the ceremony were
Mrs. Leopold Gladwell, Miss Starr's sister;
Mrs. Willard L. Metcalf, and Leopold God-
owsky.

Evelyn Longman will be married June 27
to Mr. A. V. Benedict. She will spend the
Summer at her fine new studio at Wind-
sor, Vt.

Elmer Schofield left his studio in the Na-
tional Arts Building on May 7 and sailed
for England to remain until the autumn.

KLEINBERGER GALLERY CHANGE

The F. Kleinberger Galleries, Inc., of 725
Fifth Ave. have leased the ground floor of
their gallery building at that address to a
firm of silversmiths from Oct. 1 next. The
art firm will retain its galleries on the upper
floors of the building, with an entrance on
Fifth Ave.

THE FOREIGN ART SEASON

Notwithstanding the recent levying
of a heavy import and export tax on art
works of value by the French Govern-
ment—the true reason for which has
not as yet been fully explained, al-
though it is generally conceded that
the measure was due to that Govern-
ment's desire to stop the already large
and growing drain of the country's art
treasures at bargain prices, due to the
depreciation of the National currency—the
important art sales, scheduled for
May and early June in Paris—with the
single exception of the Willems sale,
called off on account of the new tax,
appear to have been successful, even
beyond expectations.

The good and high prices for pic-
tures, prints, art objects, furniture, rare
books and even stamps, as recorded in
the Paris art journals and in the letters
from our Paris correspondent, pub-
lished in preceding issues and in this
issue of the ART NEWS, prove that there
is no diminution, but rather an increase
of interest among collectors and art
lovers in the activities of the French
auction marts.

The London salesrooms and dealers'
galleries have been somewhat affected
of late, like those of New York by the
agitation caused by the new French
art tax, but this depression would seem
to be only temporary, and the more re-
cent sales have showed climbing prices.

The coming sales at Sotheby's, Lon-
don, described with illustrations on an-
other page of this issue, and especially
those of the ninth part of the great
Huth Library and of the Wellesley art
properties, are of unusual interest and
will cause lively competition, while
other sales, announced for July in Lon-
don and Paris should attract the nu-
merous American art lovers and collec-
tors now on the other side.

BRINGS RARE MSS.

After paying a record price of \$25,000 for
original MSS. by Charles Lamb, Charles
Sessler of Phila. has returned bringing his
prize with him. During Mr. Sessler's stay
in Europe he purchased original MSS. to
the amount of \$325,000, included among
which were some letters that had been writ-
ten by Charles Lamb to Samuel Taylor
Coleridge.

GUTZON BORGLUM SUED

Mrs. Dorothy Payne Whitney Straight,
widow of Willard Straight, has begun suit
as executrix of her husband's estate to
recover \$3,151 from Gutzon Borglum, the
sculptor.

Mrs. Straight alleges that Mr. Borglum
gave her husband a note for \$5,651 in 1917
and at the death of Mr. Straight the amount
she sues for was still unpaid.

IN THE STUDIOS

At his studio, 20 E. 80th St., Henry Caro-
Delvaille is painting three decorative panels
for the Calumet Building at Ottawa. He
has recently completed decorations and gen-
eral interior ornamentation, including drape-
ries, flower panels and the entire color
scheme for Mr. Harry Collins.

At her Carnegie Hall studio Susan Ketch-
am held an exhibition last week of her re-
cent marines and landscapes painted at her
Summer studio at Ogunquit, Me. Long a
student and lover of the sea, she paints the
ocean and shore with decided sympathy.
Her compositions are always attractive and
selected with care and good taste. She is a
good colorist and her work is varied in sub-
ject and interesting in design.

Murray Bewley has recently purchased a
house at 114 Waverly Place which he pro-
poses remodeling for a permanent home and
studio. He will spend the Summer at
Masons Island, Conn.

OBITUARY

George Woolliscroft Rhead

George Woolliscroft Rhead, R. E., died
in London May 6 last. Born at Newcastle,
Staffs, in 1855, he served a probationary pe-
riod at Minton's China Works under W. S.
Coleman, who was interested in the im-
provement of ceramic decoration. Coleman
was appointed director of the Minton studio,
and Rhead, then a boy of 16, accompanied
him. In 1875 the studio was burnt to the
ground, and it was not reopened. After two
years' study at the Royal Training College
Mr. Rhead travelled in France and Italy
and produced a series of studies of Norman
and Breton peasant life, which were exhib-
ited at the Royal Academy and other gal-
eries. For a time he was engaged in de-
signing for stained glass, and made designs
for windows in Chichester Cathedral and
other public buildings. He became known
also for his black and white work, for which
study under Ford Madox Brown and Pro-
fessor Legros specially fitted him. He was
a Fellow of the Royal Society of Painter
Etchers and a regular contributor to its
exhibitions in Trafalgar Square. Besides a
number of original etchings, he reproduced
important works by Holman Hunt, George
F. Watts, Marcus Stone, and Ford Madox
Brown, including the latter's fresco, "The
Romans in Manchester," in the Manchester
Town Hall.

As a painter he did much mural decora-
tion, and examples of his work in this di-
rection are at the Holloway College, the
Guildhall, and the Falstaff Club. He was a
more or less regular exhibitor at the Royal
Academy for 40 years, and is represented
this year by an oil, "The Advent of Winter."
His chief easel pictures are "O Salutaris
Hostia," "Vespers," "The Wise and Foolish
Virgins," and "Full Fathom Five," all of
which have been engraved or reproduced
in various forms. Besides miscellaneous
drawings for the magazines and art Press,
he illustrated (chiefly in collaboration with
his brothers Frederick and Louis) Bunyan's
"Pilgrim's Progress" and "Mr. Badman"
and Tennyson's "Idylls of the King." He
wrote a number of books, including "Studies
in Plant Form," "Chats on Costume," "The
Treatment of Drapery in Art," and "The
History of the Fan," which led to his de-
signing Queen Mary's Coronation fan. In
pottery his chief works are "Pottery Marks,"
"Staffordshire Pots and Potters" (in col-
laboration with his brother Frederick), and
a recently published book, "The Earthen-
ware Collector." At the time of his death
he was engaged on a work on "Porcelain"
and a "Studio Potter's Manual," both of
which will be finished by F. A. Rhead.

He was headmaster of the Putney, Bor-
ough Polytechnic, and Norwood Schools of
Art, a member of the Art Workers' Guild,
a member of the Council of the Arts and
Crafts Society, and an examiner under the
Board of Education.

COPLEY'S (?) MAJOR ANDRÉ

"The appearance of a portrait attributed to
J. S. Copley, and claiming to represent
Major André (1751-80), at the sale by the
American Art Association of N. Y., on April
23, of the collection of pictures formed by
the late Frank Bulkeley Smith, of Wor-
cester, Mass., raises a point of very great
importance, literary as well as artistic,
British as well as American," says the Lon-
don Times. "The curiously inconsistent fact
is that while André, an officer in the British
Army, was captured and executed as a spy
by the Americans, everything concerning
him possesses an infinitely more absorbing
interest and value to American collectors
than to British. In June, 1905, the late
George D. Smith purchased privately, and
sold almost immediately to an American
bibliophile 'for a sum said to be the largest
price ever paid, for an autograph possessing
American interest,' one of André's letters.
This letter, dated N. Y., September 7, 1780,
was signed 'John Anderson,' the name used
by André in his correspondence with Ben-
dict Arnold with a view to handing over
West Point to the British.

"The subject of André's portraits," con-
tinues The Times, "is rather difficult and
complicated, partly because his tragic end
excited so much interest in England that,
had there been no authentic portraits of him
in existence, portraits of some kind would
have to be invented, as in fact they were.
And so most of those which have passed as
representing him have no more historic
value than that of him in the group of 'Major
André taken Prisoner' in Cornick's 'History
of England,' 1796 (III. 287); and nearly all
are due to the *ipse dixit* of catalogs or
dealers. The only exhibited portrait of him
at all likely to be authentic was a miniature
on enamel in the Royal Academy of 1781.
No. 324, by William H. Craft, who was an
exhibitor from 1774 to 1795, but of whom
nothing is now known. If this enamel could
be traced it would have an important bear-
ing on all so-called portraits of André, for
the assumption is, that if it was not done from
life, it was done from an authentic original.
Perhaps it was copied, also, on enamel,
many years afterwards by William Corden
(1797-1867), for a portrait on enamel of
Major André by him was exhibited at Derby
in 1870 by Mr. W. Bemrose, Jun.

"André has been described as a good

artist, and there are at least three portraits
of himself which claim to be by him. The
slightest but most interesting of these is the
pen-and-ink sketch, done on the morning of
the day before his execution, now at Yale
College; it is a clever sketch, and has been
reproduced, notably in 'The Century' of 1894
(p. 684). The most frequently engraved
self-portrait of André shows him in uniform
with a wig and white ruffles (no hat), a
good looking young man. It was originally
engraved by J. K. Sherwin in 1784, and fre-
quently reproduced since; as André joined
the army in March 1771, this portrait must
have been done between then and 1774, when
he left England. The third portrait is a
silhouette in profile, 'cut by himself for Miss
Rebecca Redman in 1778,' and reproduced
in Winsor's 'History of America' (VI. 452)
and elsewhere, but it is of very little value
in an inquiry of this kind.

"The most absurd of the many so-called
portraits of André is one ascribed to Sir
Joshua Reynolds and frequently reproduced
in books and articles on André. There is no
record whatever of Sir Joshua having
painted André; but one claimed to be by him
was lent to the National Portrait Exhibition
of 1867 (No. 648) by Sir R. Shafto Adair.
This portrait was in the E. W. Lake sale at
Christie's on June 11, 1845 (lot 15), as a
Reynolds, but 'A Military Officer' was the
only identity given in the catalog, and it
sold for 14 gns.; on May 1, 1852 (lot 39), it
again came up for sale, and was bought by
Sir Shafto Adair for £5-10.

"In Lord Borthwick's sale, July 12, 1859
(lot 1,211), a rival Reynolds portrait of
Major André sold for 105 gns. to Mr. J. R.
Haig, and, from the price, was doubtless a
good picture, but as a portrait of André it is
probably no more authentic than its rival.
Curiously enough, there is in the Public
Library, N. Y., a drawing which claims to
be of Major André, by Sir Joshua Reynolds,
which had once belonged to Dr. Thomas
Addis Emmet (1764-1827). Two beautiful
little miniatures, one by Samuel Cotes (1734-
1818), in the Victoria and Albert Museum,
and the other by James Scouler (1741-1797),
in Mr. Francis Wellesley's collection, may
be mentioned here 'without prejudice.'

"So far as the Copley portrait is con-
cerned, and apart from the costume, which
suggests that it is an early 19 C picture, it
may be mentioned that Copley arrived in
London on July 10, 1774, and left for Italy
on August 26 of the same year, remaining
there until 1776. André was with the army
in Canada in 1774; doubtless the exact date
of his leaving England could be ascertained.
But the point is this: the only time at which
Copley and André could have met, if they
ever met, was between July 10 and August
26, 1774, where Copley was in London en
route to continue his studies in art in Italy,
and when, as may be seen from Mrs.
Amory's Life of her grandfather, Copley
was too busy seeing the 'lions' of London
to do any painting. That Copley should
have painted the portrait of a young and
obscure British officer who in six years' time
was to become the most tragic figure in the
revolt of the American Colonies is one of
those coincidences which never happen."

WITH THE ARTISTS

"Whispering Woods," one of the last can-
vases painted by the late R. M. Shurtleff,
was sold recently by Mrs. Shurtleff to a
prominent N. Y. collector for a price well
into the thousands. She has also sold sev-
eral watercolors, one of the most important
England. He expects to go later to the
South of France where he will spend the
summer, and will return in the late autumn.

May Fairchild sold two landscapes last
recently to Mrs. Raymond Healy, daugh-
ter-in-law of Mr. Augustus Healy, "Dogwood"
and "Little White Church." At her Sher-
wood studio she recently completed a minia-
ture for Mrs. Carol Goodwin.

At her studio, 212 West 59 St., Irene Weir
arranged an exhibition through May of the
work of the fifty pupils who attend her
school.

The picture entitled, "Wet Snow," by Vic-
tor Charrenton, recently sold by the Duden-
ing Galleries to the Brooklyn Museum,
was an oil, in which medium the able artist
paints exclusively.

Rome Academy Prize Winners

The American Academy in Rome an-
nounces as winners in this year's competi-
tions for the prize of Rome: Painting—
Carlo A. Ciampaglia, Hoboken, N. J.; sculp-
ture, Gaetano Cecere, N. Y.; hon. mention,
Edmond R. Amateis, N. Y. The appoint-
ments are for three years. The fellows will
report in Rome on October 1.

The annual art scholarship of the Pulitzer
Foundation at Columbia College to the most
deserving art student has been awarded to
Frederick C. Freder, 25 years old, a student
at the National Academy.